

EDITOR'S NOTE: Columnist Scott Holtzman is covering the Southern California entertainment scene this week. In his absence, his wife writes about the hard-to-define subject, underground music. One of the few points underground fans don't argue about, she says, is the membership in underground held by the 13th Floor Elevators which includes Roky Erickson, left.

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UG Is For Underground

By VIVIAN HOLTZMAN

That large opinionated long-haired man I happen to be married to is in Los Angeles this week. Although I am a foot shorter than he is, my hair is two feet longer than his and my opinions are equally unshakable. These may not be the proper qualifications to take over his column this once but they are the only ones I have.

I'd like to go on record as disagreeing with him on a lot of things but as he will be back next week I don't think I will. Instead I'm going to try to answer the most frequently asked question in his mail, namely, "What Is Underground Music?"

U.G. AS it is called in the

trades (pronounced UGH! by those who oppose) is rapidly turning into one of those semantically hung up tags much as psychedelic used to be. More and more it is becoming a matter of opinion. One man's underground is another man's top 40. When it starts getting to that stage it is sometimes easier to say what a thing isn't than to define what it is.

You'll never hear U.G. on the so-called "good music" stations—(now there is a label that really makes me burn) the Frank Sinatra-Andy Williams-Tony Bennett based programs. It isn't Bobby Vinton, Englebert Humperdink, Aretha Franklin or Pet Clark.

Which brings me to what it is and right now I'm sorry I

brought the whole thing up. But here goes, it is The Mothers of Invention, Love, Country Joe and the Fish, Ravi Shankar the New Rolling Stones (Their Satanic Majesties Request) but not the Old Stones, some of the Airplane, some of Donovan, some of the Doors and would you believe, some of Bob Dylan, (John Wesley Harding).

A more diverse group of styles, sounds and effects could not be found. This leads then to a search for a common denominator. It isn't content, it isn't intent and it isn't presentation. It is, I think, ferment. The yeast trying for new form, new dimension, a daring blaze of creativity by increasingly insightful young artists for personal identity.

I MUST admit that I am underwhelmed by some of it, overwhelmed by much of it, and just plain bewildered by the rest of it. But always I am excited by the bravery in a field that has been notorious for fame by formula.

There are many omissions in the above little essay but I trust you won't jump on me

for not naming all the U. G. groups in the world. If you can define it better for heaven's sake do it.

Meanwhile, back at the ranch, Scott called to say that the Mamas and Papas have definitely broken up, may record once in a while but no more appearances ever. Also the Righteous Brothers have called it off and will single.

Mama Cass has offers for her own TV show this fall and will probably do just that. He adds that at an enormous benefit show at Cheetah he saw less talent than Houston has everyday and that among other things The Peanut Butter Conspiracy doesn't even stick to the roof of your mouth.

Locally I'm delighted to know that my favorite band of the Elevator's new album "Easter Everywhere" from "Slip Inside This House" has been edited down to three minutes 53 seconds which will insure airplay and as a bonus you'll get the original version of Splash 1 on the back. Quite a single! I might add in closing that the 13th Floor Elevators are underground and nobody can argue about that!

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calendar

The newsounds calendar is a service of The Houston Post. It prints the public performances of the top teen music groups in the Houston area. Engagements are printed a week early for teen agers to plan ahead. Information about public performances may be mailed to Modern Living Editor, newsounds calendar, The Houston Post, Houston, Texas 77001, or called in by noon Thursday before Sunday publication.

FRIDAY

The Triumphs—Fair Pavillon, LaGrange

The Kings—Insight Au Go Go, Beaumont Highway

SATURDAY

The Mind's Eye—Saint Thomas High School Auditorium

The Traits—Swiss Alp, Highway 77, Schulenburg

The Dark Street Airways — The Dungeon, Spring

Starvation Army Band, the Lost and Found—Taylor Hall, Pasadena

The Triumphs—American Legion Hall, Richmond

COMING EVENTS

Jimi Hendrix Experience—The Music Hall, Feb 18, 2:30 and 7:30 PM, sponsored by KILT. Tickets are on sale at the Houston Ticket Service box office, 817 Main, and at all H&H Music Stores.



A COMING EVENT: THE JIMI HENDRIX EXPERIENCE
Scheduled for Feb 18 in the Music Hall

Houston Post 1-28-68

top 10 here and there

ACCORDING TO BILLBOARD

- 1) "Judy In Disguise" by John Fred and His Playboy Band
- 2) "Chain of Fools" by Aretha Franklin
- 3) "Green Tambourine" by the Lemon Pipers
- 4) "Woman, Woman" by the Union Gap
- 5) "Bend Me, Shape Me, by the American Breed
- 6) "Hello, Goodbye" by the Beatles

- 7) "Spooky" by the Classics IV
- 8) "Daydream Believer" by the Monkees
- 9) "I Heard It Through the Grapevine" by Gladys Knight and the Pips
- 10) "If I Could Build My Whole World Around You" by Marvin Gaye and Tammi Terrell

HOUSTON'S MOST REQUESTED:

KILT — "Judy In Dis-

guise," "Green Tambourine," "I Can Take Or Leave Your Loving" by Herman's Hermits

KNUZ—"Green Tambourine," "Bend Me," Shape Me," "Monterey" by Eric Burdon and the Animals
KRBE—"Everything That Touches you" by The Association, "Judy In Disguise," "Woman, Woman"

KFMK — "Monterey," "When I Get Out" by the A-440, "Nobody But Me" by the Human Beinz